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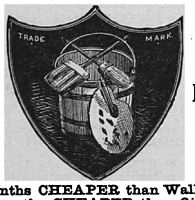
READY  For Use.

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HINTS AND NOTIONS.

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Restoring paintings. The pigments used should be such only as are permanent, clear, and pure. Tints to match should be formed of as few colors as possible. A tint compounded of two colors is more permanent than one of three, and of three than four. Many painters scramble together the contents of their palate, resulting in dirty, impure, and quickly discolored hues. Use ivory or horn palette knife for working colors together, as steel has an injurious action on pigments containing lead, mercury, and antimony, making same into a thick paste instead of securing sloppy condition.

New design for a cabinet. This cabinet rests on the floor and is architectural in style. The center is a low crowned arch connecting rounded wings. Ascending steps reach to within the alcove, in which rise miniature Venetian columns to the paneled roof. Doors and windows, the latter of colored glass and metallic sashes are really the fronts of drawers. The frieze and cornice are hinged on one side and on touching a spring swing open, disclosing curious antique bronzes. The whole is surmounted by a cupola resting on engaged columns.

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Troubles of varnishes. Apart from faults of painters, the following evils frequently attach to varnish: Cracking, curdling and forming of pin holes from chill; clouding and whitening from air moisture; turning blue from coal gas; peeling from failure of the priming to enter the wood; blistering from too much shellac in colors or wood not dry or too great heat or water left in color coats or benzine in varnish; sweating from exposure to dampness or old varnish becoming fatty.

Rattan furniture. Quite an acquisition is being made to art in the later and more elaborate productions of rattan furniture. The material itself encourages freedom of design, some of the results of which are suggestive for cabinet work. Admitting of being colored, and combining delicate detail with great strength, it presents many of the effects of wood carving. Rattan couches and chairs are now upholstered with textiles.

Varnish for gilded articles. Gum-lac ingrain 125 parts, gamboge 125, dragon's blood 125, annotto 125, saffron 32. Each resin must be dissolved in 1,000 parts by measure of alcohol of 90 per cent.; a separate tincture must be made of dragon's blood, another of annotto in 1,000 parts of such alcohol and a proper proportion of each added to the varnish according to the shade of golden color wanted.

To restore oil pictures. A simple, safe, and very effective method of restoring oil pictures, if not too far gone, is to expose the surface to an atmosphere heavily charged with vapor of alcohol at an ordinary temperature; the resinous particles of the paint will absorb the alcohol until they are saturated, when the process is to be stopped.

Any painter, grainer, decorator or artist in interior work who has never subscribed for our magazine will be presented with a full page colored design without charge on application.

Varnish for toilet articles. An excellent spirit varnish that can be applied to work boxes and cases, etc., and such articles as paper, wood, linen or metal that require a brilliant coating is made of sandarach, 6 ounces, elemi (genuine) 4 ounces, anime, 1 ounce, camphor, one-half ounce, rectified spirit one quart. Dissolve and strain.

To restore ormolu ornaments. These ornaments, if the gilding be not much worn, may be restored to their original beauty by immersing them in aqua regia or a mixture of muriatic acid and aqua fortis. Polish the work with a cork that has been first dipped into a solution of common salt and water, and then into the tinder of burnt linen.

Varnishing articles of iron or steel. The following varnish will maintain its transparency and the metallic brilliancy of the articles will not be obscured: Dissolve 10 parts of clear grains of mastic, 5 parts of camphor, 5 parts of sandarach, and 5 parts of elemi in a sufficient quantity of alcohol and apply without heat.

Mordant varnishes. One of the simplest of these varnishes, which are chiefly used when a coating of some other substance, such as gold leaf, is to be entirely or in part laid over them, is that procured by dissolving a little honey in thick glue. It has the effect of greatly heightening the color of the gold.

Menu and visiting cards. Menu and visiting cards have been introduced, made of choice cabinet wood in thin leaves, the letters being first printed with a gum solution, and, whilst the ground is yet damp, it is sprinkled with powdered gold or pigments.

Varnish for engravings. Digest gum sandarach twenty parts, gum mastic eight parts, camphor one part, with alcohol forty-eight parts. The engraving must previously receive one or two coats of gelatine.

Shelf ornament. A thermometer holder is made in the form of a gilded metallic ladder, on the lower rungs of which a gold bronze frog attempts an upward ascent.

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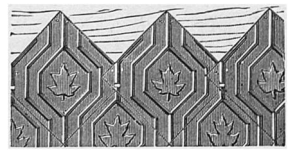

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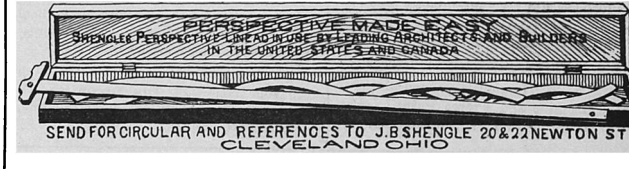

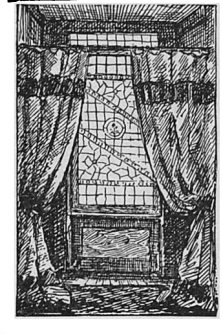

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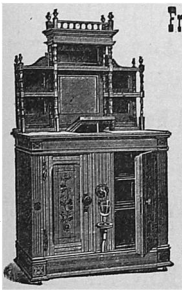

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HINTS AND NOTIONS.

Transferring prints to be colored. Ordinary prints may be transferred for coloring in the following manner: First varnish the ground to receive the picture and dampen the paper; then, when the varnish is tacky, lay the picture face down, rub it well, and then let dry. On wetting the back of the paper it can be taken off, leaving an impression of its out lines for subsequent coloring.

Timing decorative work. Private individuals are often very arbitrary in limiting the time within which decorative work shall be done. There is much of such work which cannot be done well if the artist be unduly pressed. Should he exercise undue haste, the very materials he works with will at times rise up in rebellion. This is especially the case with color grounds.

Art embroidery. Art embroidery for up holstering purposes is exceedingly rich, worked in relief on shaded plush, satin, or silk, in gold and silver thread, metal thread of light blue and sea green and chenille, tassels where used corresponding to the same. In the case of panel surfaces it is quite *en rigle* to introduce a border of different material from the ground.

Lining of cabinet recesses. The lining of cabinet recesses with glazed panels should have some reference in color to their contents, especially to the light or dark hues of those which will be improved in effect by contrast of hues, whether wood or textiles. Indian cups, salvers, and brass embossed articles are well set off by a ruby tint.

Ladies influencing art. In the selection of dress material for summer, as well as in combinations of colors, ladies exert an unseen but very decisive effect on decorative art in the way of suggestions. The individual taste thus displayed in the adornment of their persons is watched closely by designers.

Metallic spangles. A metallic spangle or disc of a dull silvery luster, of irregular shape but inclining to the circular is made the center of a framed wooden panel filled in with flowers and stalks in relief in gold and colors. This is designed as a wall ornament, and has its counterpart in the spangled drapery of India.

The lightest of tables. Wicker work tables and "morahs" or footstools of fancy cane in plain or carved wood frames, in some cases with handsome raised designs on borders, are among purchasable things for room convenience and adornment.

Boudoir ornaments. The combinations of art are endless. Before us in faience is an enlarged prickly pear with a section cut out to serve as a receptacle for trinkets, whilst about it are smaller forms of the same fruit with bursting crimson pods.

Coloring hardwoods. Asphaltum thinned with varnish to a glaze, put over mahogany or rosewood, will make a handsome color. Carmine, lake and umber glazings will improve many dark woods.

Parlor ornament. A thermometer mounted on a gilded brass ladder set at an angle, and on the lowest rung is a frog in golden bronze essaying an upward leap.

In the greenwood. Limoges and other ware is made to represent the trunk of a tree from out the bursting bark of which heads of boys and girls project.

Fringes of plush and worsted material combined are used with silk or plush uphol stery goods.

Tinted lace is being used to fringe Surah curtains.

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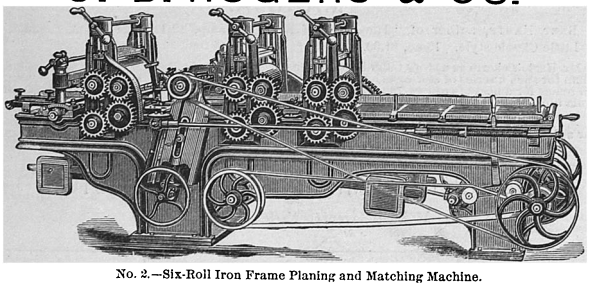

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Action of pigments on each other. A knowledge of the constituents of color will prove at times of value to the decorative painter, guarding him against destructive agencies. Thus the union of flake white with vermilion forms one of the brightest and most beautiful of flesh tints, but the one being a preparation of lead and the other of mercury, causes by chemical action a discoloration and produces a kind of purple tint. Again, the mixture of Naples yellow with yellow ochre is also certain of ultimate blackness from the influence of the iron base of the ochre with the antimony of the Naples yellow.

Decorative numbering. The very sensible plan is being adopted of placing the number of a house in stained glass in the transom, thus rendering it clearly visible at night, besides saving the frequent inconvenience of having to search for numbers in day time among half-opened doors.

Queer combinations. Extravagances continue to crop up in arbitrary combinations of articles designed at once for ornament and utility, as in a large bomb of copper, as a card and paper receptable supported by a real gun, spear, and gunner's brush; also candle-holders mounted on the points of horns.

Egyptian decorative types. Egyptian types in modified form are more and more asserting themselves in decorative art. It is noticeable that for the perpetuation of many of these forms we are indebted neither to sculpture nor carvings but to paintings on wooden sarcophagi.

The true hue. To discover the true hue of a color affected by contrast in a polychromatic pattern to be copied, lay over the space it occupies a sheet of gray or neutral tinted paper with a small hole in it. Its true hue will then appear.

Varnish for coating metals.—One part of copal, one part of oil of rosemary, in two or three parts of absolute alcohol, supplies a clear varnish as limpid as water. It should be applied hot. When dry, it will prove hard and durable.

Oriental metal bottle cases, completely encrusted with enamel of satin finish and in metallic hues, representing embroidery or netting, with pearl-seed buttons at intersections of threads, are quite in style.

To polish a floor. Cover it with a coat of shellac, and when this is dry with melted wax diluted with turpentine, both being applied with a brush. Finally, rub surface with stiff bristle scrubbing brushes.

Brightening old silver articles. To render old silver articles as beautiful as when first made, lay them piece by piece on a charcoal fire, and as soon as reddened take them off and boil them in tartar and water.

At a late evening fashionable reception in this city a kind of kiosque was set in the drawing-room with dome of carnations, pinks, and white roses.

Portieres. Portieres look well with the insertion of a narrow panel of stained glass between the jambs, the curtain rod being placed below.

Modeling. In modeling, when it is desired to keep the material plastic for a considerable time, knead dry clay with glycerine instead of water.

Satinwood cabinet. A satinwood cabinet is ornamented with inlay of tinted woods showing purple lines and green leaves; the backgrounds are of rose wood.

Picture frames. The newest style of picture frames is in woven strands of split bamboo. The light straw hue is well adapted to water-color paintings.

A novel device. A ball studded with spikes and with handle attached and of silver or blue steel divides in center disclosing an ink bottle.

Clocks. Small clocks suspended on wall are projected from broad borders of ebonized bent-wood thrown back and ornamented with flowing scroll forms.

Ball handles for various ornamental objects, are beginning to show claws.

Among parlor ornaments is a miniature easel bearing a richly colored porcelain fan.

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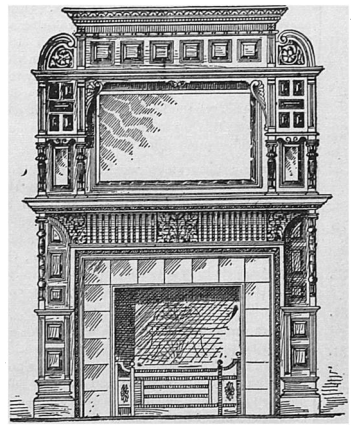

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Sculpturesque forms. Sculpturesque forms, or figures and groups in miniature, such as are appropriate to sculpture, which appeals to sentiment as well as beauty of form, add greatly to the decoration of rooms, particularly if in old bronze or terra cotta. A few such might, with advantage, displace a large number of knick-knacks. A bronze bust or figure exemplifying action will, when mounted on a bracket, often suffice for ornamenting the side of a room, especially if the wall has good contrasting hues. A defective wall pattern as to color may thus be often corrected. In addition, statuesque objects thus mounted afford a point of visual rest.

Interior decoration. A room in the Chicago *Inter-Ocean* building, just fitted up for a concert-room and theatre, has a stairway decorated with heavy wainscoting of showy metal plaques. A gilt domed pagoda of Moorish pattern serves as a box office, and all about are quaint effects, arabesque designs, gargoyles, and a generous amount of gorgeous decoration with plenty of stained glass. The seats of the theatre have backs of woven ribbon bands of brass, which supply the requisite flexibility without losing form.

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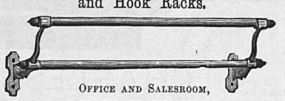

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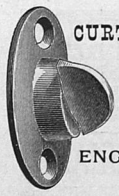

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2. (Hard Varnish.) Linseed oil and mastic of each four ounces; melt together.

3. (Soft Varnish.) Soft linseed oil, four ounces; gum benzoin and white wax, of each one-half ounce; boil to two-thirds.

Gold leaf. Gold leaf is sold in books of twenty-five pieces. They are more easily detached when slightly warmed. Pale leaf is an alloy of silver and gold. Dutch gold is copper colored by fumes of tin. Gold leaf is prepared from gold containing one and a quarter per cent. of alloy in ingots or little molded masses which are rolled into ribbons or sheets of about one eight-hundred parts of an inch. These sheets are an inch square, are placed between goldbeaters' skin (membranes from the intestines of an ox) and hammered, divided into quarters and again placed between leaves and beaten until the required thinness is obtained.

To varnish cardwork. Before varnishing cardwork it must receive two or three coats of size to prevent absorption of the varnish and injury to the design. The size may be made by dissolving a little isinglass in hot water or by boiling some parchment cuttings until dissolved. Strain through muslin and clarify with white of egg. Apply with light, delicate touch lest the colors be started or smothered.

Gold colored surface on brass. Boil for fifteen minutes 4 parts of caustic soda, 4 parts of milk sugar, 100 parts of water, adding, with constant stirring, 4 parts of a concentrated solution of sulphate of copper. Then cool to 670 Fahr. and immerse the brass. The immersion, if long continued, will result in the formation of a bluish green tint, and if prolonged, of iridescent hues.

Imitation of mahogany and satin wood. For imitation of mahogany let the first coat of painting be white lead, the second orange mixed with the best burnt umber or sienna. The veins are imitated according to taste or practice. For satin wood the first coating should be white, the second light blue, the third light blue or green.

Mantel clocks. A mantel clock with boldly framed dial mounted on the face of a brass tower narrowing as it ascends is finished off at summit, has a revolving Tresnel lantern at top, the polished glass prisms of which reflect the light in broken hues.

Ferneries. A fine effect for rockwork of indoor ferneries is obtained by applying two coats of boiled oil and ground black then varnishing with oak varnish and afterwards touching up projecting points with gold bronze mixed with varnish and gold size.

Perfumed wood boxes. These boxes, made in India, are covered with incised ornament skillfully distributed on plain surface and moldings. This ornament, rather engraved than carved, is cut out from below level of surface.

Hand painted tiles. A close approach to some of the hand painted tiles of France and executed in Chicago is to be seen at the exposition now open in that city.

Picture frames. Picture frames may be ornamented by ropes, silvered or gilded, or by interlaced cards fastened at the corners by some fanciful metal ornaments.

Fans. Fans are now made of exceedingly fine kid leather, hand painted, and edged with gold.

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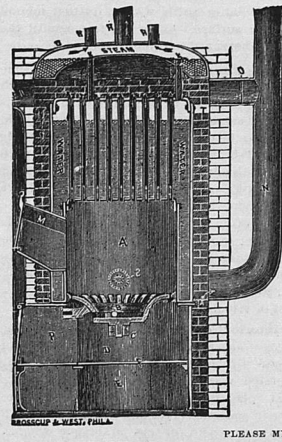

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No club work as ordinarily understood. In Brooklyn a large case of Parkinson's Photos always on exhibition, at CHANDLER'S, 172 Montague Street.
JUDGES' REPORT AT THE AMERICAN INSTITUTE FAIR, 1884-5: "We find in the exhibit of this artist (Parkinson, 29 West 26th Street, New York) a very meritorious collection of difficult subjects, especially of children, whose life-like expressions are very artistic and happily caught. We would like to see more of these subjects and methods among the Photographers of the day, and feel specially warranted in awarding to Mr. Parkinson the "Medal of Taste."—*Judges' Report.*
[This is the highest possible award in the Fine Arts, and Parkinson alone received it this year for photographs.]
INSTANTANEOUS PROCESS.
Photographs made for the late Chas. J. Folger, Thos. C. Acton, John A. Logan, Joseph R. Hawley, and others.
TO THE PUBLIC.—Allow me to say that in making this temporary reduction in my price, for the purpose of advertising my New and Novel Studio, I give the same personal attention that I give at my regular price. I do not keep the posing chair in one place, turning out the sitter, as it were, by machinery, as in case of some CHEAP places, but rather take time to study the face and lighting, making portrait, Rembrandt, or shadow picture as the subject may seem to require.
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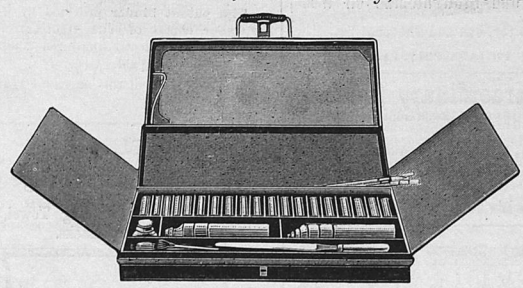

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HINTS AND NOTIONS.

Stone enameling. Enamel composition coatings in dashes, veins, and broken forms of color imitative of rare and variegated stones are being applied to pillars of cabinets, showcases, etc., the core of these being of wood with bases, capitals, and cornices of brass, the hue of which metal adapts itself to the subdued hues of the simulated stone surface.

Oil for furniture. Boil together cold drawn linseed oil and as much alkanet root as it will cover, and to every quart of oil add two ounces of the best rose pink; when all the color is extracted strain it off, and for every quart add a gill of spirits of turpentine; it will be a very superior composition for soft and light mahogany.

To remove varnish without hurting paint. Brush spirits of ammonia or hartshorn on the varnish. These act upon the oil and soften it, so that it may be rubbed off easily. Or you may apply a mixture of carbolic acid one pint, creasote one ounce, turpentine a half pint, with a soft camel's hair brush.

Clock supports. An elegant support for a square chamber or hall clock, in case of glass, brass bound, and showing the works, is a white marble shaft with rich umbrageous capital and elevated base capital and base in light tinted colored marble.

Mirror hoods. Metallic hoods, the edges adorned with relief work, are now employed to surmount mantel mirrors. The roof of pagoda-like curve is, in some instances, formed by bands of ribbon, in others by metallic sheets or slender wooden beams with interspaces.

Green Japan ground. A splendid green, brilliant and glowing, is made by laying on a ground of Dutch metal or leaf of gold and coating it over with distilled verdigris dissolved in alcohol. Then varnish on the top.

Any painter, grainer, decorator or artist in interior work who has never subscribed for our magazine will be presented with a full page colored design without charge on application.

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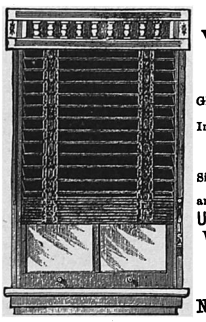

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Venetian bridal chests. Those elongated chests in use when Venice was in her glory, covered with brilliant hued textiles edged with morocco leather and gilded nails and mounted with curious metal work, were usually placed in the center of the bedroom and thus the contents were readily accessible. Their extreme length and narrowness was all in favor of the dresses placed within them. Now that a tendency to heavy carved boxes has developed itself on the first floor we may look for the revival of Venetian chests on the floors above, in bedrooms and in boudoirs where the textile coverings will be in keeping with surroundings.

Cleaning of carriage mountings. Mountings should be kept clean by repeated rubbing, but not with acids or powders, as these injure the paint, the leather, and the trimmings with which they are sure to come in contact. Rotten stone may be used to clean tarnished metal, applied with a shammy, and all surplus powder removed.

Box ornamentation. The latest design in Japanese fancy boxes is attaching to the covers minute raised metal figures of insects, dragons, etc. The metal being almost as thin as writing paper, scarcely adds to the weight. They are distributed informally.

New veneering wood. A new wood, named manzanille, has been brought from California. It is finely mottled and of small growth, and is suitable for the most delicate veneering work.

Sample copies of this magazine sent free upon application.

Keeping of varnish brushes. A good mixture in which to keep all varnish brushes except those used for English varnish, and which must be kept in varnish, is composed of equal parts of oil and turpentine.

Leaves. No two leaves of a plant are alike, but all differ in the glow of gradated color. Some of the transitions in shade are so delicate as only to be recognized on changing the position of the leaf.

Any painter, grainer, decorator or artist in interior work who has never subscribed for our magazine will be presented with a full page colored design without charge on application.

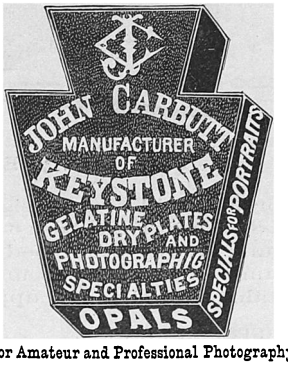
To restore rusted and tarnished brass. Rub with fine emery cloth or dip the metal in diluted nitric acid and then rub with sawdust; finally apply brassoline.

A strange, but not unpleasing form of clock holder is a barrel of figured hardware hooped with silver.

Bottles of perfume are enwrapped with and stand in velvet bags flounced beneath and drawn in with ruffle folds round.

Slender and elegant gilt brass handles are attached, instead of tasselled cords, to the lower part of blinds for drawing them down.

To clean lamps, mix whiting with spirits of wine.



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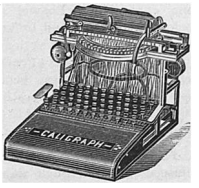

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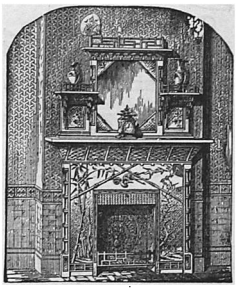

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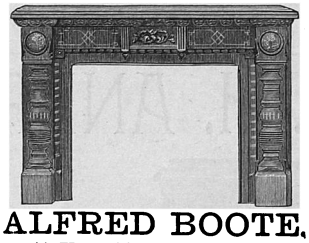

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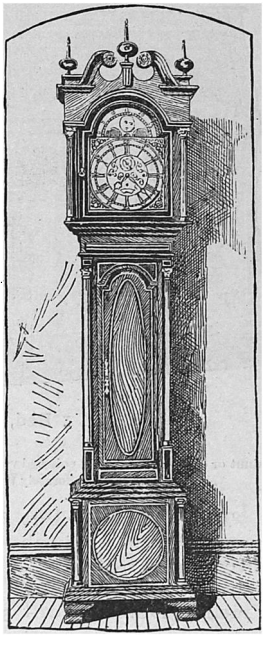

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